

LEND A HAND ★
★ TO UNCLE SAM

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Song and Chorus
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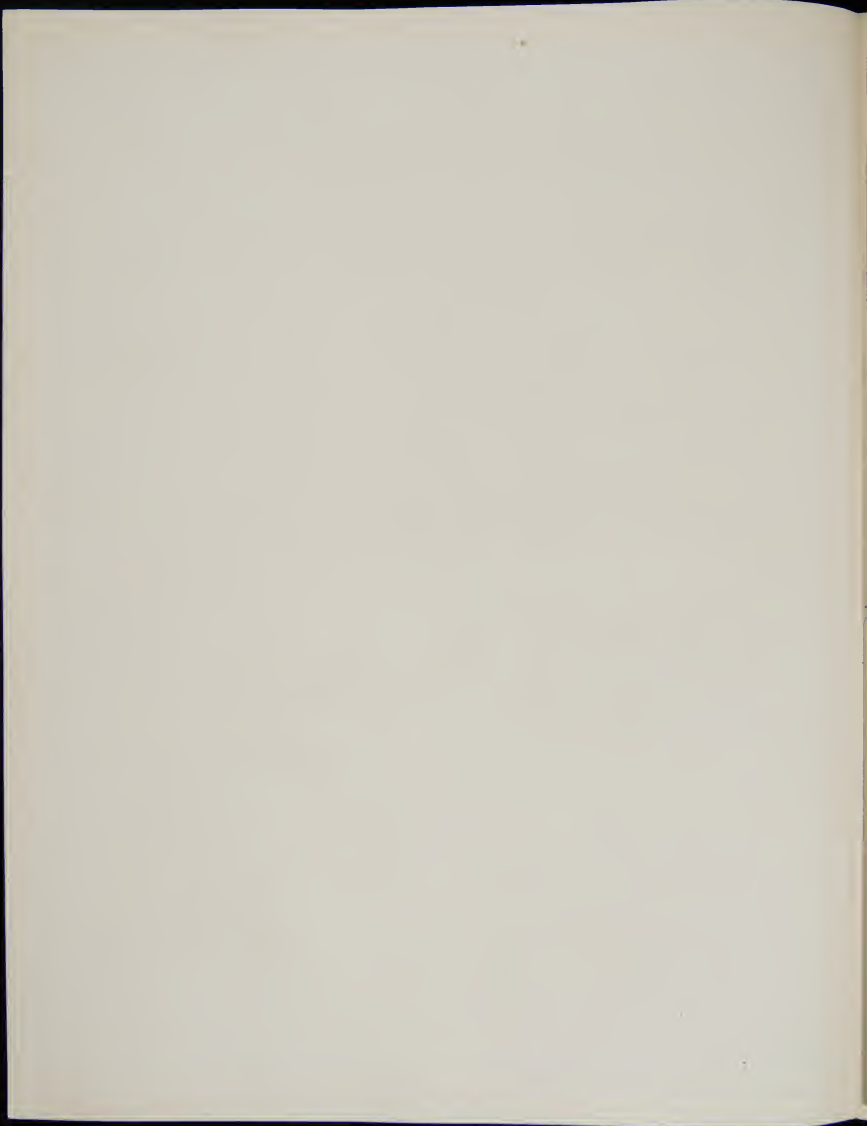
Words and Music

by

EVA BARTLETT WATSON

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• BOSTON •
C. W. THOMPSON & Co.



Lend a Hand to Uncle Sam.

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Moderato

VOICE

PIANO

(Assembly)

Well marked March rhythm (Quickstep).

mf

Can't you hear the bu - gle call - ing, Can't you feel a sud - den
U. S. A. it's up to you, Free - dom is the bat - tle

thrill, When the en - e - my ap - pall - ing, All his
cry, Wave the Red, the White, the Blue, In ev - ry

fel - low men would kill? When you hear the can - non
coun - try 'neath the sky. For - ward make the bur - den

roar - ing, And it seems to beck - on you, Watch the
light - er, Help to sweep the land of foes, Un - cle

impressively
grand old ea - gle soar - ing, Stand up for your col - ors true.
Sam's a sturd - y fight - er, When he says the word it goes.

Refrain Lively March (Quickstep)
Lend a hand to Un - cle Sam, Give him a boost with

all your might, Hur - ry up now the guns to ram,

For you are fight - ing, you know, for right, For free - dom on the land and seas:-

Show 'em the stuff you are made of men. Fly - ing old Glo - ry

on the breeze, Here's God Bless You Boys, A - - men.

ff - full voice - well marked

To I. M. G.

Twilight.

Words by SARA TEASDALE.

(From Harper's Magazine)

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Music by
KATHERINE A. GLEN.

Andante espressione

PIANO *p*

The piano introduction is in 8/8 time. The right hand plays a continuous eighth-note arpeggiated figure in a major key. The left hand plays a simple bass line with eighth notes and rests.

p

Dream - i - ly o - ver the roofs, The cold spring rain is

The first vocal line begins with a piano (*p*) dynamic. The melody is in a major key and features a mix of eighth and quarter notes. The piano accompaniment continues with the same arpeggiated figure in the right hand and a steady bass line in the left hand.

cresc.

fall - ing, Out in the lone - ly tree, A

The second vocal line starts with a crescendo (*cresc.*) marking. The melody continues with a similar rhythmic pattern. The piano accompaniment remains consistent with the previous section.

dim.

bird is call - ing, call - ing. Slow - ly o - ver the

The third vocal line begins with a decrescendo (*dim.*) marking. The melody concludes with a slower, more melodic line. The piano accompaniment also features a decrescendo in the right hand.

T. & Co. 1857-3

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